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Advice as to the placing at public or
private sale of art works of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

VALE! MORGAN—AVE! FRICK.

The story of the rise into prominence
as an eminent art collector of Mr. Henry
C. Frick, which we publish on our first
page this morning, is, we consider psycho-
logically timely, in that it is a most signifi-
cant and cheering evidence to the art
trade and to art interests in general, not
only in America, but Europe, that the re-
grettable passing of so eminent and uni-
que an art collector as J. Pierpont Mor-
gan, has not necessarily, as was thought
and predicted by many people—marked
the end of art collecting on a grand
scale by any individual, and removed
the possibility of a successor.

While Mr. Frick is not, as yet, to be
classed exactly in the same rank as Mr.
Morgan, the surpassing quality and
variety of his unrivaled collection of old
and modern foreign paintings—without
exception, representative examples of

some of the most famous names in the
history of painting—his recent acquisi-
tion of the Fragonard panels—perhaps
the greatest art prize of the present day
—but more especially his branching out
into new fields, through the purchase of
a goodly portion of the Morgan
porcelains—not only emphasize his
present position as a leading art col-
lector, but indicate that he possesses
the evident ambition to so widen the
scope of his collections that these may,
in time, rival those of Mr. Morgan, now
alas, beginning to be dispersed.

The story of the rise into prominence
as a collector, of Mr. Frick, still compara-
tively young and possessing that best of all
inspirations, the taste and love of acqui-
sition and also, what is most neces-
sary, a seemingly unlimited purse,
is told by the ART NEWS this morning,
for the first time. As good a list of his
pictures as could be obtained—for he has
never had a catalog made of his treasures,
is also published, and we believe the story
is of exceptional interest and import-
ance to the art world, especially at this
time, and present it with great pleas-
ure to our readers.

CORRESPONDENCE.

Copley vs. Stuart.

Editor AMERICAN ART NEWS.

Dear Sir:

The portrait of Captain Maitland, ascribed
to John Singleton Copley exhibited at the
Lewis & Simmons Gallery in the interesting
collection of British portraits, brings up the
question of a correct attribution. To all ap-
pearances this is an obvious Copley. There
are traditions which bear out this assump-
tion and yet—when submitted to a severe
and searching analysis, this portrait is found
to possess qualities which one finds in Eth-
bert Stuarts of the same period.

When it is remembered that Stuart was
very friendly with Copley at this time, so
friendly indeed that Copley could persuade
him to pose for hours to help him out on a
portrait accessory, and when it is remem-
bered also that Copley was then at the
height of his success, and being an older
man would have likely exerted an influence
over Stuart's manner of working, is it
strange to find that Stuart painted portraits
which might be mistaken for Copley's?

Wasn't Stuart's stunning "Mrs. Perez
Morton" of the Worcester Museum, as-
cribed for years to Copley? There are many
similar cases. Certainly nothing but the
most authentic documents prevent the at-
tribution to Stuart of Copley's very beautiful
portrait of John Quincy Adams. In the case
of the Captain Maitland, the ascription to
Copley, although perfectly safe, does not
preclude the possibility of the work being
by Stuart. It is a fine portrait, at any rate,
and until material evidence to the contrary
appears it is likely to stand as a Copley.
But the mere likelihood of the work being
a Stuart is a distinct tribute to the painting
and one which renders it exceptionally val-
uable. James Britton.

Raeburn's Peter Van Brugh Livingston.

The ART NEWS has received a photograph
of a portrait attributed to Sir Henry Raeburn
for identification, which is presumably
the portrait of Peter Van Brugh Livingston,
painted by Thomas Sully from the original
by Raeburn. The Raeburn original, now in
the possession of the Morgan Museum at
Hartford is a magnificent canvas, unques-
tionably one of the finest examples of the
artist in America. It was procured for the
Athenaeum collection at Hartford a great
many years ago with other fine canvases by
British masters from the collection gathered
by the old American Fine Arts Society, for
which John Trumbull was "sponsor" With
the Raeburn, Hartford, also procured the
famous full-length Sir Thomas Lawrence,
which London National Gallery officials
have been endeavoring for years to purchase
—the standing portrait of Benjamin West
as President of the Royal Academy.

These paintings were procured in London
through the instrumentality of Samuel
Waldo, who had obtained prestige in Lon-
don as a pupil of Copley. Hartford prizes
the Raeburn "Livingston," so highly, as
also the Lawrence "West" and the Copley
"Mrs. Fort," that the request of the Panama
Exposition for the loan of these paintings
could not be complied with.

OBITUARY.

T. J. Larkin.

The death of Mr. T. J. Larkin, recorded in
last week's ART NEWS, one of London's lead-
ing art dealers and a man held in the high-
est esteem by his confreres of the art world,
is universally regretted. Mr. Larkin held at
one time a post under the Japanese Govern-
ment, which he subsequently abandoned in
order to undertake the business of importing
Japanese curios, the vogue for which was
then establishing itself in England.

A large portion of Mr. Larkin's time was
spent in China where his wide knowledge of
Oriental art enabled him to make some im-
portant purchases. Prominent among these
was the exquisite Chinese silk tapestry in
the Gobelin style, an illustration of which
appeared in the ART NEWS of July 18 last,
and which was altogether unique of its kind.
It was more than once Mr. Larkin's mission
to make a visit to the East in order to advise
as to the purchase of art collections offered
for sale. He was a familiar figure at Chris-
tie's, where he purchased many rare and val-
uable pieces of Oriental porcelain.

Richard Brend'Amour.

Richard Brend'Amour died on Jan. 22, last
in Dusseldorf, at the advanced age of 84.
He was the founder of the well-known in-
stitution of wood engraving, was born in
Aachen in 1831 and studied painting first in
Cologne, but afterwards turned his atten-
tion to wood engraving, in which profession
he soon became a leading personality. Most
of the best German illustrated publications
used the woodcuts from his studio. From
his woodcuts were printed the Vautier's il-
lustrations to Immermaan's "Oberhof," as
well as the illustrations of Alfred Rethel's
frescoes in the Aachen Town Hall, and the
cartoons by Friedrich Prellers for his "Od-
yssey."

Walter Marshall Clute.

Walter Marshall Clute the well known
Chicago artist died recently at North
Cueamonga Cala. He was in a precarious
condition when he went to the Pacific Coast.
He was a member of the Art Institute
faculty for many years, and with Mr. Furs-
mann a leader and promoter of the Sum-
mer School in Sausatuck Valley, Mich. He
was a member of the Chicago Society of
Artists, the Society of Western Artists, the
Palette and Chisel Club (of which he was
President some years ago) the Artists'
Guild, the Art Institute Alumni Associa-
tion, Cliff Dwellers, and other societies, local
and foreign. His work appeared in im-
portant American exhibitions and his paint-
ings are in many exclusive collections. Mr.
Clute was born in Schenectady, N. Y., and
for some years he was a member of the
Society of American Artists.

Emil Pohle.

Emil Pohle, the well-known Dusseldorf
painter, lately passed away, aged 51. He
studied from 1889 to 1895 at the local acad-
emy, under Peter Janssens. His principal
work was the mural painting of the Steel
Association's building in his native city. He
was at the head of the Dusseldorf Art Ex-
hibitions of 1911 and 1913.

Frederick O. Sylvester.

Frederick Oakes Sylvester, a landscape
painter, died at his home, in St. Louis, Mo.,
on Tuesday. He was born at Brockton,
Mass., in 1869, entered the Mass. Art
School, Boston, and in 1891 became director
of Newcomb College, New Orleans.

Alexander Bernheim, Jr.

Alexander Bernheim, Jr., the well-known
"expert" died in Paris on Wednesday. He
was born in 1839, and early in life became
interested in art, taking a leading part in
the movement of the school of 1830.

German Artists Killed.

To the list of those who have fallen on the
field of battle, the German art world has
contributed a full share. Prof. Dr. Ernest
Heidrich was killed at Dixmuiden. After
studying art history under Max Lenz, he de-
voted himself to that branch at 25, when (in
1906) he produced a treatise on Durer's pic-
ture of the Virgin. Within the next few
years he gave his attention particularly to
old German and Dutch art.

Carl von Bertrab fell a short time after
winning the "Iron Cross" for bravery, in the
Eastern war theatre. Before taking up paint-
ing he had been in the army, which career
he abandoned for art. He had been a re-
nowned traveler in South America.

The young German sculptor, Peter
Schönbrock, has been killed in France. He
had studied in Strassburg and Munich, in
the latter city under his fellow countryman,
Prof. Heinrich Waderé of Colmar (Alsace).

PHILADELPHIA.

Joseph DeCamp has been awarded the
gold medal of the Art Club of Phila. in the
current exhibition of members' work for
his "Silver Waist." Mr. DeCamp has been
a frequent prize winner in Phila., having al-
ready had the Temple Gold Medal of the
Academy as far back as 1899, and the Beck
Medal in 1912.

James B. Sword's marine in the same ex-
hibition entitled "Barnegat Bay," is reported
to have been purchased by subscription by
a number of members of the club, and will
probably be added to the permanent collec-
tion, in recognition of the artist's record as
an artist and as founder of the club.

Among the sales reported at the Acad-
emy's Annual are a landscape by W. L. La-
throp, "Little Will's Hollow," a bronze by
Polasek, "Aspiration," which won the Wide-
ner Memorial Medal, a "statuette," by Bil-
lotti and a bronze group by Isidore Konti,
"Scherzo."

An interesting little picture show is now
on at the Sketch Club, the really last call
before the gallery is dismantled to enlarge
the club. Fifty-two oils, none large, but
many giving evidence of a temperamental
feeling for color and a certain breezy free-
dom of touch with brush and palette knife,
are the work of C. Yarnall Abbott, an art-
ist who has made quite a reputation already,
in lines of pictorial photography. The best
canvases he has here are, perhaps, those that
most successfully depict the resistless rush
of heavy green seas upon rock-ribbed coasts.
Eugene Castello.

BALTIMORE.

Miss Alice Worthington Ball has been
notified that her canvas "Quarter After
Ten" has been awarded one of the prizes at
the Conn. Academy exhibition now on at
Hartford. This is one of the most popular
works Miss Ball has produced in recent
years. It was first shown at the Corcoran
Bi-ennial show in Washington two seasons
ago and has been exhibited at Phila.,
Chicago and other places, several times by
invitation.

Miss Ball is one of the best-known of
Baltimore artists. She has not been paint-
ing quite as much as usual this winter, ow-
ing to her work in behalf of the Belgian
Relief Fund. She has used her beautiful
home in Mt. Vernon Place as a station for
receiving supplies, and has conducted a
sewing circle for making bandages, gar-
ments, etc. As a result of her activities a
large quantity of supplies have been sent to
the Belgian refugees.

One of the strongest landscapes Miss
Ball has ever painted is her "House of the
Tall Trees," one of the admired canvases
at the Charcoal Club's current annual ex-
hibition, now in progress at the Peabody
Gallery. She is also represented by a
sunny landscape called "In My Garden."

Incidentally, the Peabody exhibition is
being well attended and much in praise of
it is being heard. It is generally con-
sidered the best show of its kind that has
been given here in recent years, despite the
fact that several of the big painters, nota-
bly Frieseke, Miller and Bellows are very
poorly represented.

The exhibition sent out by the American
Etchers Association is now open at the
Purnell Galleries. The collection, which
includes about 100 plates is quite compre-
hensive and well repays study. Especially
strong are the examples of R. M. Pearson,
Ernest Haskell, Vaughn Trowbridge, Earl
H. Reed, Joseph Pennell, Mahonri Young,
Eugene Higgins, G. T. Plowman, Thomas
Wood Stevens, Anne Goldwaite, Allen
Lewis, George G. Burr (whose drypoint
"Oaks in Winter" is especially lovely), D.
S. MacLaughlin and J. Andre Smith.

One of the events of the Spring season
will be the exhibition of work by Max
Weber, the New York "individualist," to be
held this month at the Jones Galleries.

Hans Schuler's symbolic figure, com-
memorative of the dedication of Baltimore's
splendid new thoroughfare, Fallsview, made
by the tunneling of Jones' Falls, has just
been unveiled. The figure is that of a
young woman seated and is fully draped.
It surmounts a pedestal made by four three-
quarter classical columns, the space between
being filled in to supply a place for the
inscription of names.

Mr. Schuler recently was awarded the
Avery Prize at the Architectural League in
New York for this study for a Moorish
fountain figure. W. W. B.

BUFFALO.

Some 24 watercolors and five monotypes
by Frank C. Penfold will be placed on ex-
hibition today at the Albright Art Gallery,
and at the same time there will open an
exhibition comprising 42 oils, 12 by Amer-
ican painters, and the remainder by foreign
artists, selected by the American Federa-
tion of Arts from the eighteenth annual
exhibition of the Carnegie Institute of Pitts-
burgh, last spring.